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ARCHITECT

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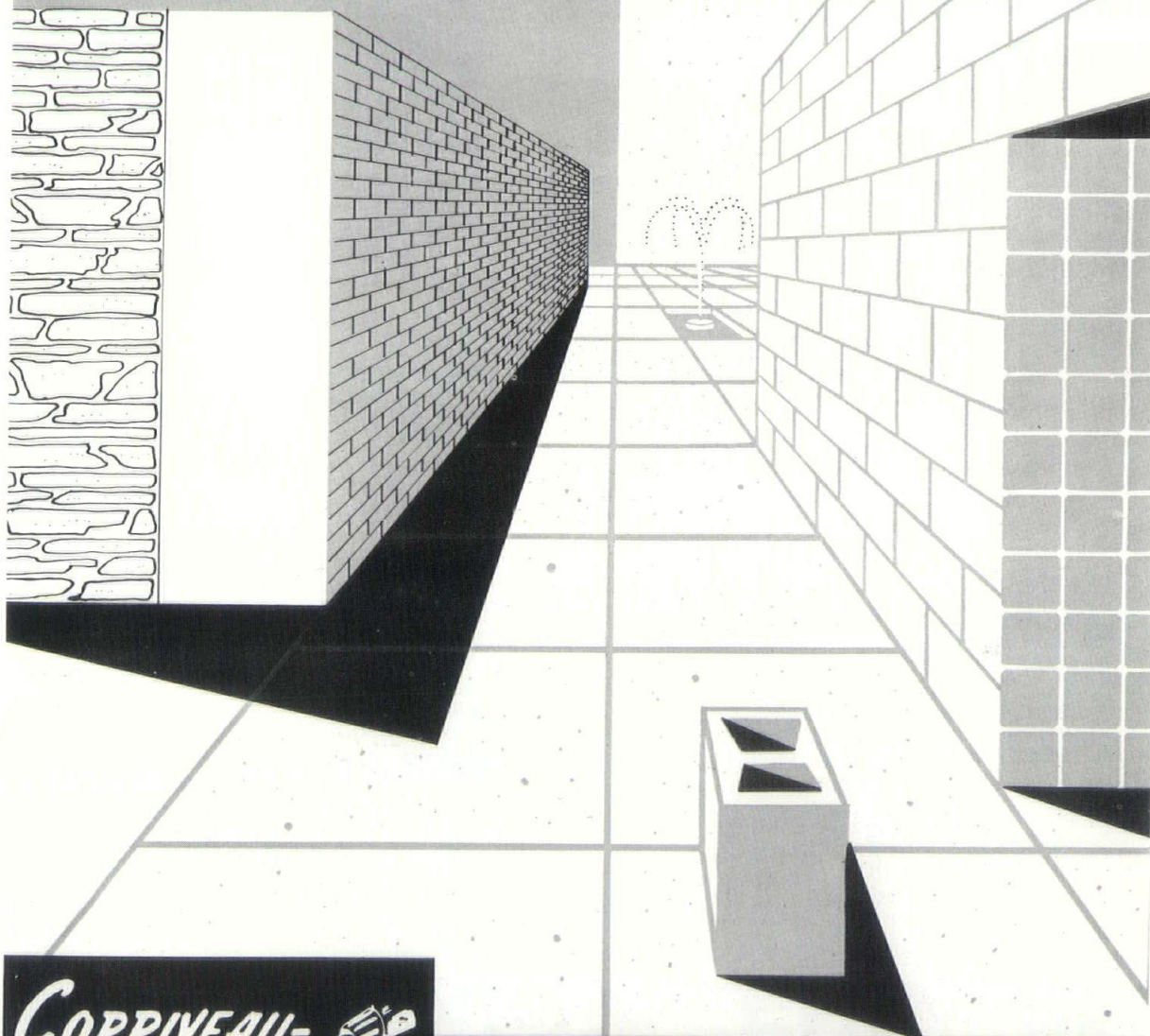
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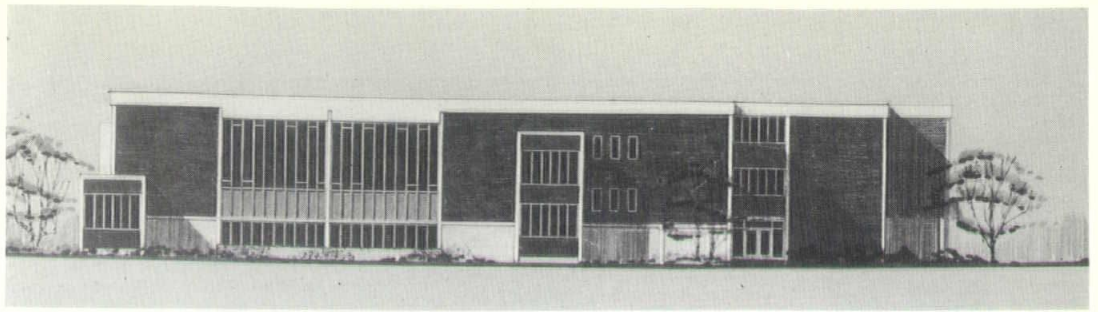
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Two years ago Manchester's Central High School was overcrowded, under-equipped, no longer adequate to the demands placed upon it by steadily growing pupil enrollments.

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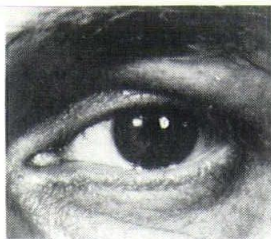
As described elsewhere in this magazine, Central High School now has almost 100% more usable space and fully up-to-date facilities for the enriched curriculum which it offers to Queen City students.

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Justine Flint Georges

Justine Flint Georges, Executive Editor of GRANITE STATE ARCHITECT and Editor and co-founder of NEW HAMPSHIRE PROFILES magazine died August 19, 1969.

Her interest in architecture stemmed mainly from a love of Colonial houses but she was equally concerned with promoting good contemporary architecture. These two interests were effectively combined in the production of this magazine which received, in 1966, a national AIA award for quality and consistency of editorial presentation.

Mrs. Georges lived most of her adult life in North Hampton. With her husband, Herbert, she founded THE SHORELINER magazine in 1949. Two years later that publication was expanded into NEW HAMPSHIRE PROFILES. She remained as Editor of PROFILES until 1954, then returned in 1965 and at that time became Executive Editor of ARCHITECT.


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GRANITE STATE

ARCHITECT

Volume VI Number 5

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Cover: Central High School Addition, Manchester, designed by Andrew C. Isaak Associates.

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Notes And Comments

Accreditation for Concrete

The American Institute of Architects, The American Concrete Institute, and The American Society of Civil Engineers have announced the establishment of The National Board of Accreditation for Concrete Construction. Its goal is to attain maximum assurance of quality in concrete structures.

This Board will be administered by nine directors, chosen equally from the membership of AIA, ACI, and ASCE, who shall have no proprietary interests in concrete. With the cooperation and support of the three participating organizations, the Board will establish quality standards for concrete construction, including concrete production and testing. Procedures will be established for accrediting these operations.

The accreditation plan is available by voluntary subscription to

contractors doing concrete work, ready-mix plant operators, pre-cast and pre-stressed plants, and testing laboratories. It shall be a simple demonstration of experience, ability, and disposition to perform the work in full compliance with plans and specifications. Certificates of competency for contractors, certification of ready-mix plants and accreditation of laboratories will be renewable annually.

MUNICIPAL NOTES

ALLENSTOWN — Voters at a special meeting decided to forbid mobile homes from within 200 feet of a property line and to require mobile home lots to be 200 x 200 feet.

BERLIN — Tepco Inc. is considering building a nuclear power generating plant and aluminum ore reduction plant in the city.

DOVER, ROLLINSFORD, SOMERSWORTH — The E-1 Area Planning Commission has met the requirements to qualify its communities for federal water and sewer aid.

LACONIA — The mayor and city council unanimously adopted a new 33-page zoning ordinance replacing one adopted twenty years ago.

NASHUA — The federal grant for the Myrtle Street Urban Renewal Project has been increased from \$1,533,000 to \$2,567,000 due to increased project costs and planned erection of public housing within the project.

Reynolds Award

The American Institute of Architects has announced today the opening of nominations for the 1970 fourteenth annual R. S. Reynolds Memorial Award for distinguished architecture with significant use of aluminum.

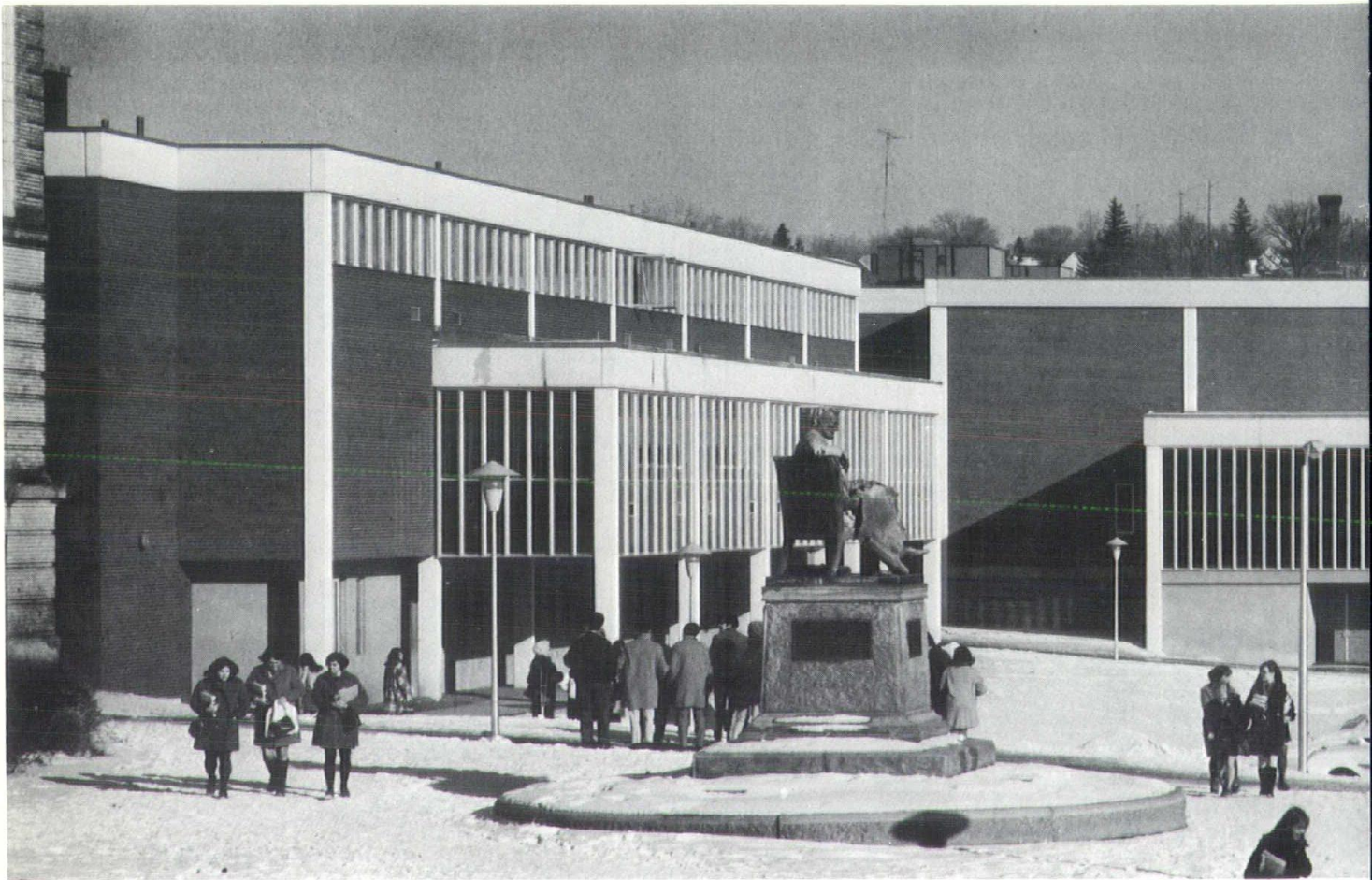
Architects or any other interested persons may submit nominations until Feb. 2, 1970, by using a form included with an AIA brochure on the Award, or by writing to the Reynolds Award, The American Institute of Architects, 1735 New York Ave., N.W., Washington, D.C.

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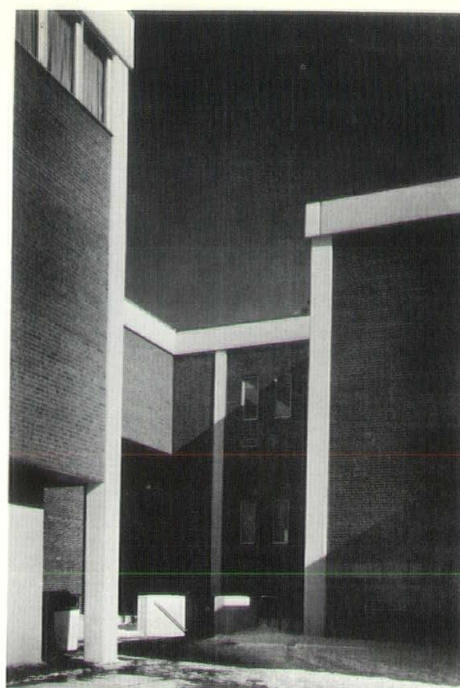
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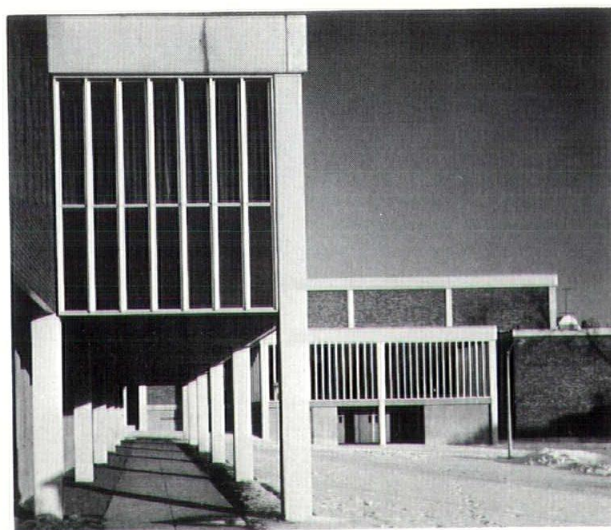
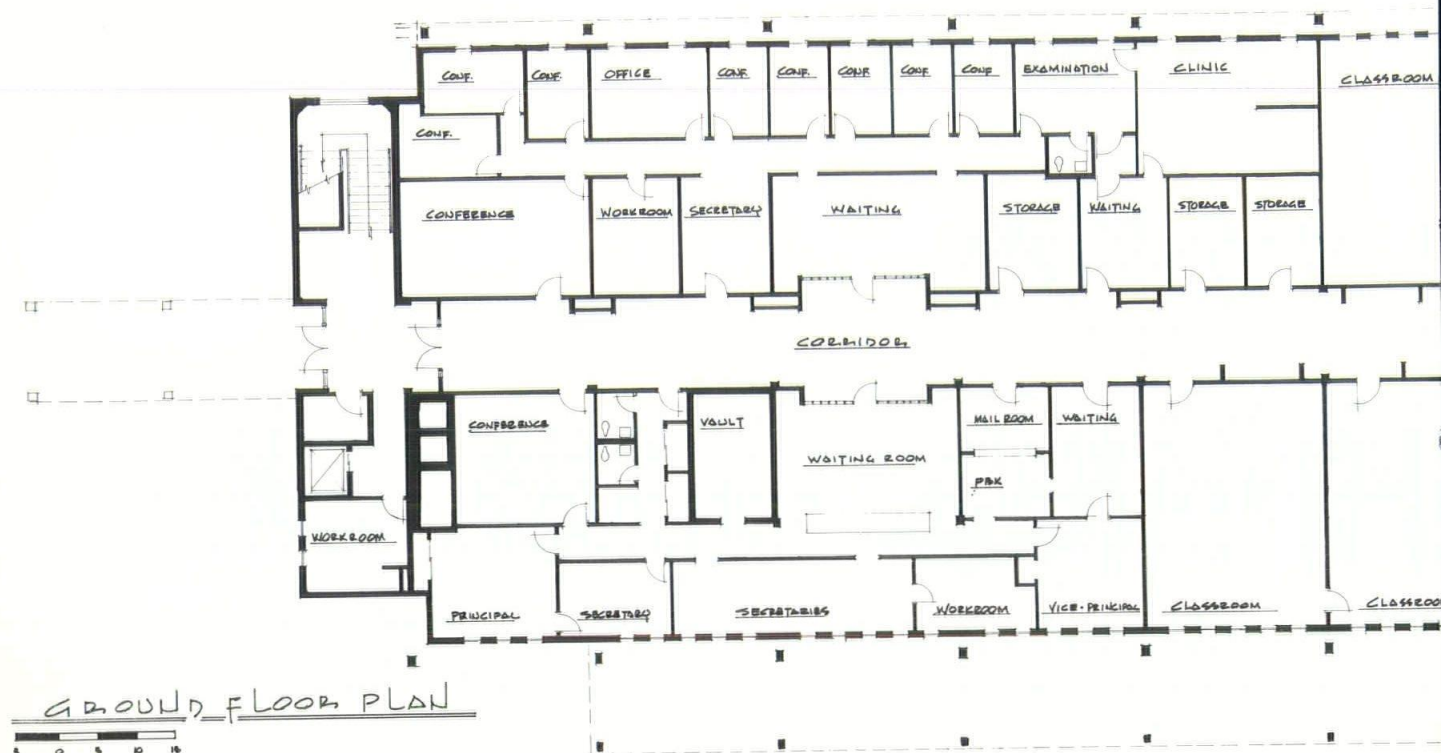
IN designing the addition for Manchester's Central High School, the firm of Andrew C. Isaak Associates, Architects, were faced with the task of creating virtually a complete new facility, yet retaining the feeling of a "Central" complex in conjunction with the two existing buildings.

To accomplish this, numerous meetings were held with the administration and department heads to establish in what areas the existing structures could be used to their best advantage and what areas would require new facilities. The end result was to rework areas in the existing buildings into new domestic arts rooms, new art laboratories, language classrooms, physics laboratories and a major renovation

Andrew C. Isaak Associates Architect
Harvey Construction Co., General Contractor

SCHOOL ADDITION MANCHESTER

of the old gymnasium area to a music department for both choral and instrumental instruction and practice. The new structure would provide an administrative suite, a library, visual-aids and remedial reading areas, a kitchen-cafeteria for the school lunch program, 26



additional classrooms including biology and chemistry labs and a 1500 seat gymnasium-auditorium.

Due to the limited amount of available land, an "L" shaped scheme provided an answer to obtaining a compact addition and still retain an open spaciousness concept of a campus plan as a tie between the three separate buildings.

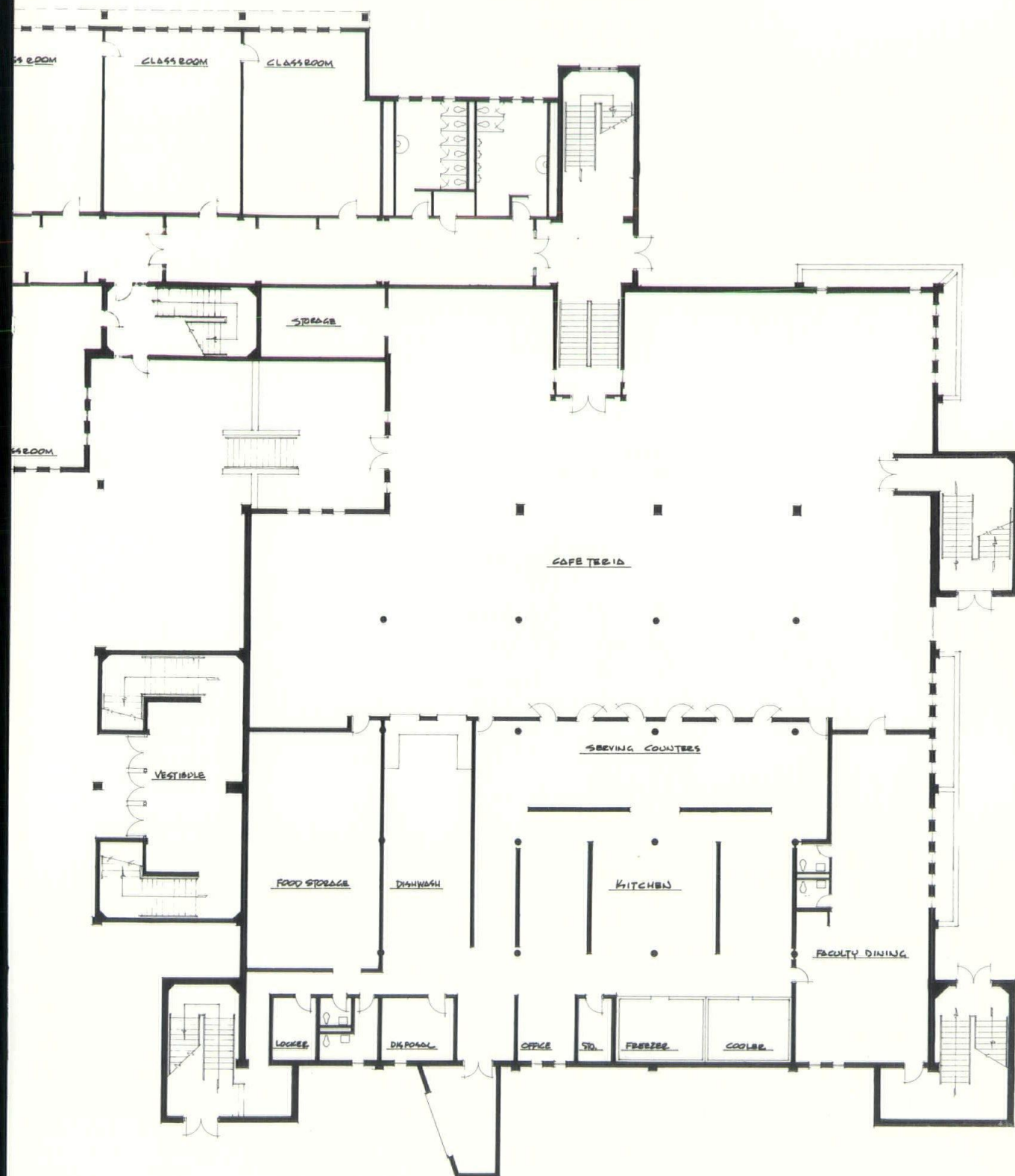
Basically, the addition is a steel framed structure with a curtain wall facing at the administration-classroom wing and brick and block cavity walls enclosing the gymnasium area. Continuity between the two areas is achieved by using a three-foot high pre-cast concrete fascia and enclosing the exterior columns with concrete. A glass en-

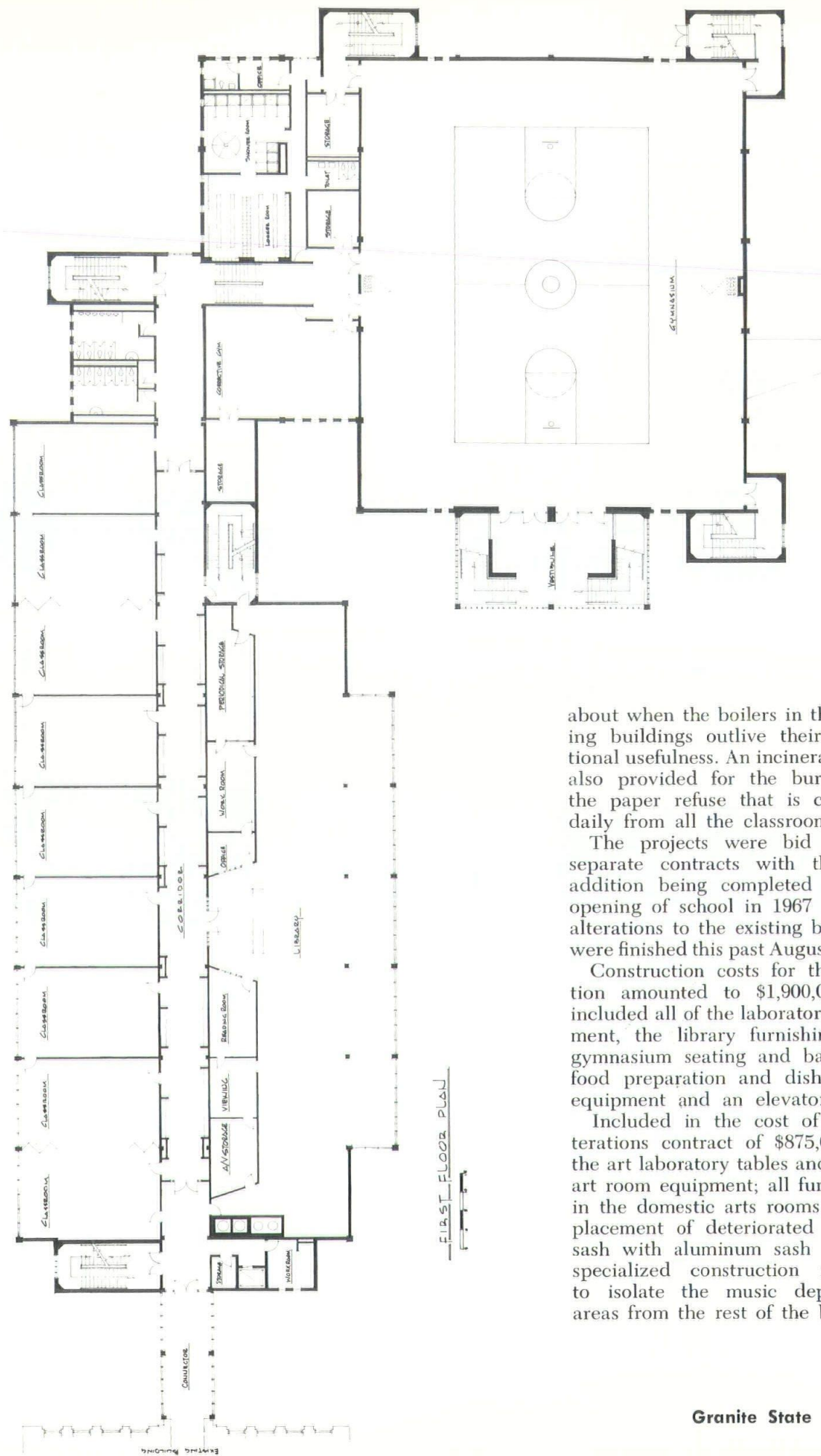
closed connector provides a protected access to one of the adjacent buildings.

The gymnasium can be divided with a folding door to provide separate areas for physical education classes for boys and girls. Also provided are rooms for specialized instruction such as weight lifting and wrestling.

The interior finishes are compatible to the function of the areas served in that the Administration Suite and Library have carpeting and prefinished paneling to dress up these rooms and the kitchen, toilets and locker rooms have ceramic tile walls and floors to facilitate maintaining a clean and sanitary appearance. The classrooms and corridors have acoustical tile ceilings, vinyl asbestos tile flooring and painted gypsum board walls.

The new addition also houses a new heating plant to heat the new building and was designed to provide for the installation of additional boilers in the future so that all three buildings would be heated by the same plant. This would come



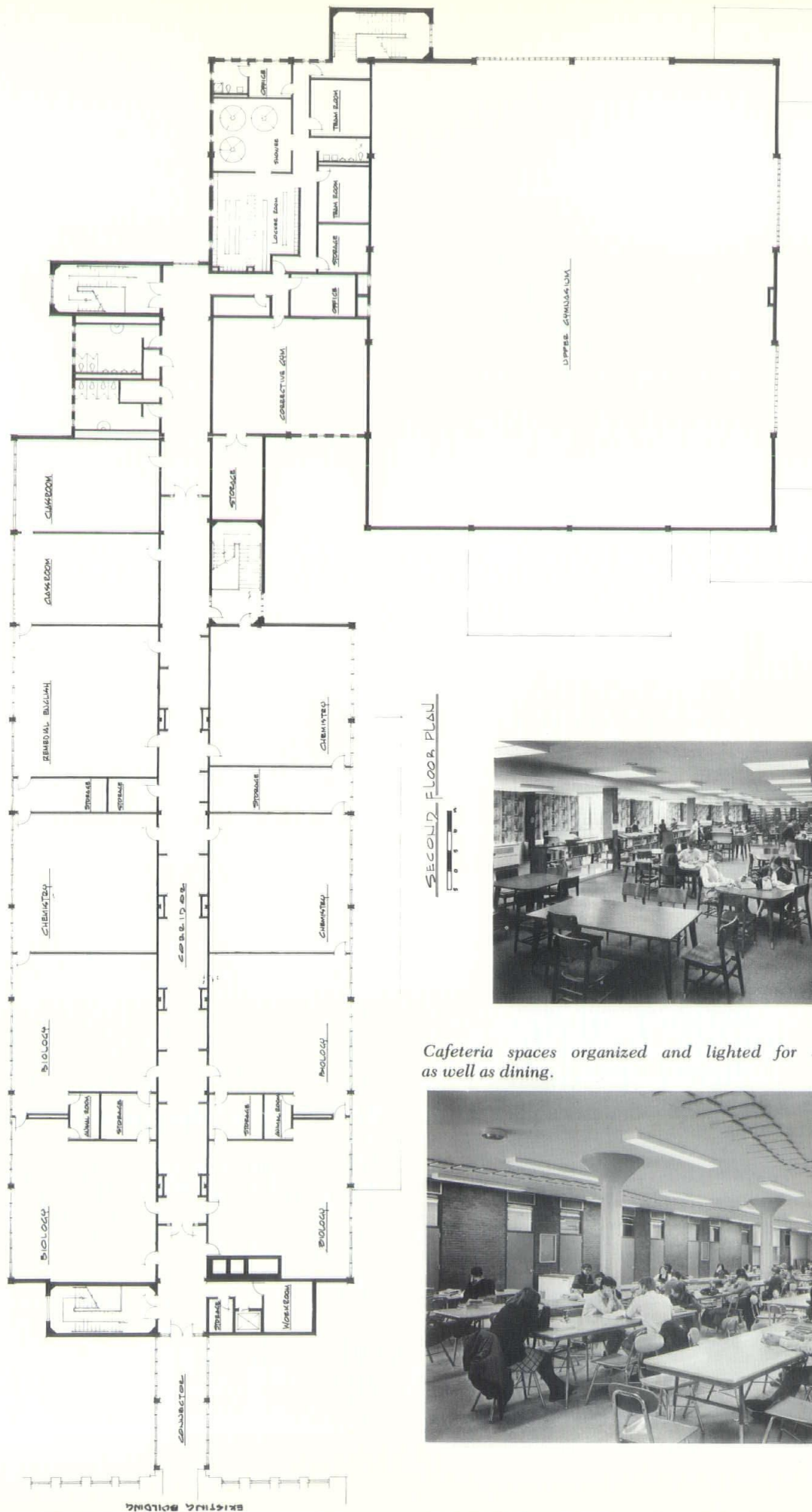


about when the boilers in the existing buildings outlive their operational usefulness. An incinerator was also provided for the burning of the paper refuse that is collected daily from all the classrooms.

The projects were bid as two separate contracts with the new addition being completed for the opening of school in 1967 and the alterations to the existing buildings were finished this past August.

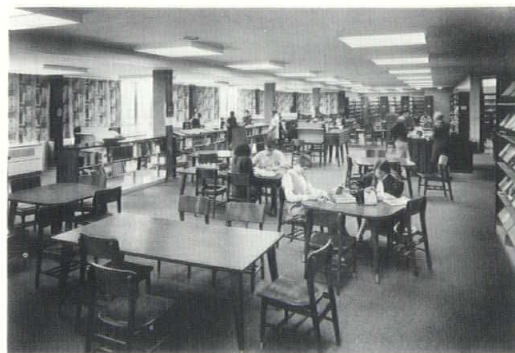
Construction costs for the addition amounted to \$1,900,000 and included all of the laboratory equipment, the library furnishings, the gymnasium seating and backstops, food preparation and dishwashing equipment and an elevator.

Included in the cost of the alterations contract of \$875,000 was the art laboratory tables and special art room equipment; all furnishings in the domestic arts rooms; the replacement of deteriorated wooden sash with aluminum sash and the specialized construction required to isolate the music department areas from the rest of the building.



SECOND FLOOR PLAN

Library



Cafeteria spaces organized and lighted for studying as well as dining.



Elks Lodge

Rochester

Euler and Littlefield *Architects*
R. M. Rouleau *General Contractor*

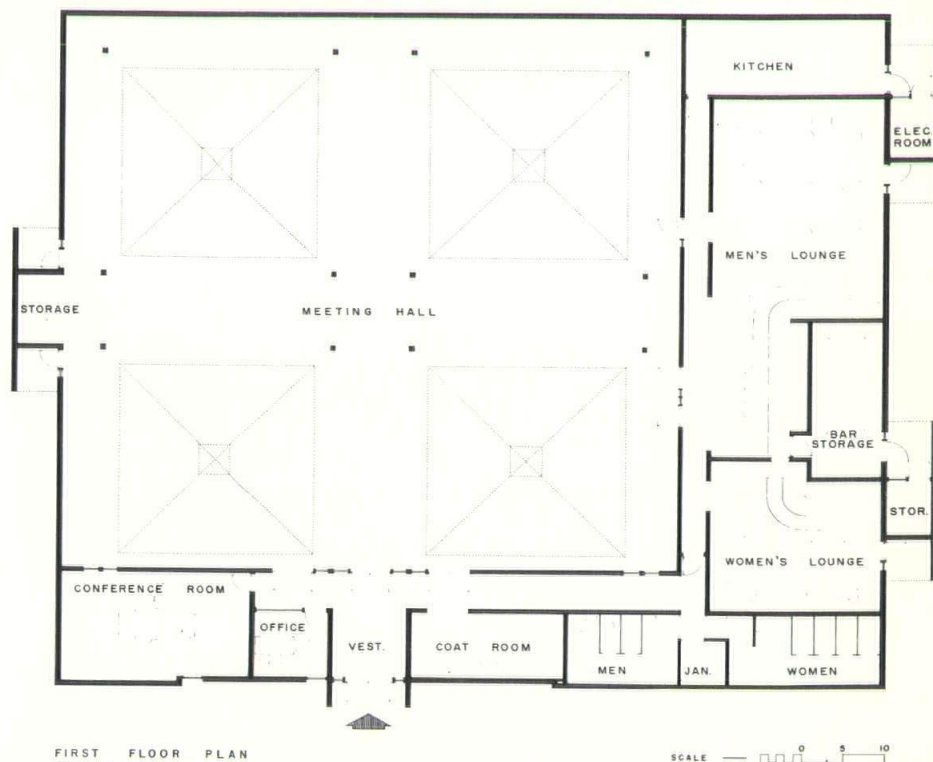


ALTHOUGH flexibility was a key factor in the design of Elks Lodge 1393 in Rochester, architects Euler & Littlefield of Dover have included divisible space for rental to the public, with appropriate parking facilities, without compromising functional prerequisites or aesthetic detailing. Commissioned primarily to serve the membership of the Lodge, the facility was also designed to accommodate the myriad requirements of diverse social groups within the community and at all points — inside and out — there is evidence of serious concern with the use of color, lighting and warm textured surfaces.

Exterior walls are exposed aggregate and simulated masonry blocks of special color with colored mortar; and as one approaches the main entrance, the carved wood of the front doors seems appropriately framed in the sheltered, recessed entry area. Doors, frames and sash are Klein Industries Series 500 stained. Exterior fixtures to the left of the entrance light up the approach

to the building at night and spotlight its identity: Rochester Elks Lodge 1393.

The lighting of interior spaces was also given special attention and is generally of the "concealed" type in most of the building. There are four pyramidal skylights over the four bays in the main hall. The roof structure itself is laminated wood beams and laminated wood deck.



Flat ceilings are acoustical tile in two-by-four-foot suspended grid. Sloping ceilings are exposed wood finished with Watco oil. In the main hall lighting tracks with adjustable fixtures have been mounted for greater flexibility.

Foundation is concrete slab on grade. For flooring, carpeting and vinyl asbestos tile were used, in addition to ceramic tile in the wash-

rooms. All glazing is insulated glass. Melamine plastic was used to top off bars in the men's and women's lounges.

Heating and air-conditioning is by means of electric heat pumps. Landscaping and site work was included in the contract. Original budget was \$140,000. Final contract sum was \$130,000 for construction, not including fees.

YOU AND YOUR



HOW TO PICK AN ARCHITECT

This article is reprinted from "Your Building and Your Architect," a booklet published by the AIA, written by Donald Canty, Director of Urban Information Center of Urban America, Inc. The booklet is intended for the prospective building owner and is available from AIA.

THERE is no easy way to pick an architect. True, there are some general rules that can be stated, pitfalls that can be warned against, pointers that can be offered about what to look for in an architect and his work — and all of these things are done in the following pages.

But there is no magic formula for selection. "Listen," said a man in charge of building some \$10 million in retail stores a year when asked how he does it, "if you come up with a good system, let me know."

Granite State Architect

ARCHITECT

In reality, systems and procedures are less important in this perilous quest than is the disposition of the client. To the task he must bring good intentions, an open mind, a hardy sales resistance and a willingness to take the time and trouble to learn something of what architects and architecture are all about.

To some clients, used to making clear-cut decisions about clear-cut problems, all of this seems impossibly hazy and imprecise. They seek an easy way out, turning to acquaintances, to brothers-in-law, to big briskly businesslike architectural firms, or to the even bigger organizations which offer a neat package of construction services. Sometimes they get fairly good buildings, but they do not often get architecture.

Hence the stress on good intentions. All things being equal, the client gets about as good a building as he wants. To achieve architecture — a building which is soundly put together, which works well and which is an ornament to its surroundings and a source of deep satisfaction to its occupants — the client must have a strong drive to do so. His motivation may be simple pride, public relations, a feeling of responsibility to the community and the building's ultimate users. Whatever the reason, he must actively want the building to be something far more than mere shelter.

And then he must try to select the right architect. Otherwise, the best of intentions are wasted. Many a client who starts out with a desire to be a party to greatness winds up a patron of mediocrity, all through making the wrong choice. Selecting an architect is by no means the only decision the client has to make during the building process, but it is far and away the most crucial.

Formal competition: it may be worth the trouble

There does exist one cut-and-

dried method of making the choice, which perhaps should be dealt with first. It is the formal architectural competition, held under the code for architectural competitions (AIA Document B451), established by The American Institute of Architects, in which the client hires a professional adviser, sets up a jury and invites architects to submit designs based on a common program.

Architectural competitions are popular sport in Europe, but they have never really caught on in the United States. Indeed, it is not difficult to make a case against them: they can be expensive to stage (the AIA code requires compensation to the professional adviser, the jury and the finalists). They sometimes tend to drive out the busier, better-known firms who simply don't have time to take a flyer. They can deprive the client of the chance to closely investigate the extra-design abilities of the firm that gets the jury's nod.

And yet the formal competition is the nearest thing to a sure-fire system of attaining superior architecture — a system that lets the client see a facsimile of the product before a designer is selected and provides a panel of experts to guide the choice. It is especially well-suited to public projects: it is after all, a particularly democratic way to pick architects, and it also takes some of the political pressure off the public client. Most important, it often leads to a freshness and excitement not often found in public buildings. There is reason to question, for example, whether Boston would have the prospect of such a vigorous new city hall had the architects been selected and retained directly by the city government.

The first list: where to go from the yellow pages

For the majority of clients, who don't feel a full-scale competition to be feasible, the search for an architect begins with a list of names.

If they are habitual clients or long-time architecture buffs, they probably start with some names in mind. If not, however, they are likely to be seen staring at the yellow pages of the telephone book and wondering where to turn.

Some turn to the local chapter of the AIA, but more often than not come away disappointed. The AIA is a membership organization, and in prudence cannot be expected to make qualitative distinctions among those who pay it dues. Many architects, moreover, stoutly resist classification as specialists, and in some localities the AIA office is forbidden even to suggest architects who have done a great many buildings of one type or another.

The best advice that can be offered the bewildered client at this point is to enter into a crash program of self-education and to pick the brains of all accessible experts shamelessly. Architectural buff or no, if he has the firm intention to achieve a good building, he probably has some standard of what a good building is. The goals of the education program are to develop these standards further and to find some architects who seem to offer promise of meeting them.

One starting point is in the pages of the architectural magazines, which convey a feeling of what is currently being built and may even contain work by architects in the client's own locale. The AIA chapter may conduct an awards program or have available a guidebook, both of which give some indication (though far from an infallible one) of the practitioners whom the architectural community considers its leaders. But the most instructive procedure of all is for the client to visit new buildings, to get their "feel," and then to find out who designed those to which he responds most positively.

As for the expert counsel, it should be sought on both sides of the fence, among clients as well as architects. Acquaintances or colleagues who

(Continued on Page 22)

What's Ahead For

The White Mountains

by Charles H. W. Foster

The following predictions regarding the future of the White Mountains were issued by Charles H. W. Foster at the recent annual meeting of the Society for the Protection of New Hampshire Forests. Formerly Commissioner of Natural Resources in Massachusetts, a past President of the Nature Conservancy, and a consultant to the Conservation Foundation in Washington, D. C., Mr. Foster is currently a Charles Bullard Forest Research Fellow at the Harvard Forest in Petersham, Mass.

IT is interesting to note that the major use of the forest today, public outdoor recreation, was scarcely visualized by its proponents in their representations to Congress some sixty years ago. The only safe conclusion to draw is that anyone foolish enough to predict the future is almost certain to be dead wrong!

Despite hazards of prophecy, I will do my best to underscore a few trends virtually certain to affect the White Mountains. I only ask you to bear in mind the language of the traditional New England property deed: "be all of these measurements more or less."

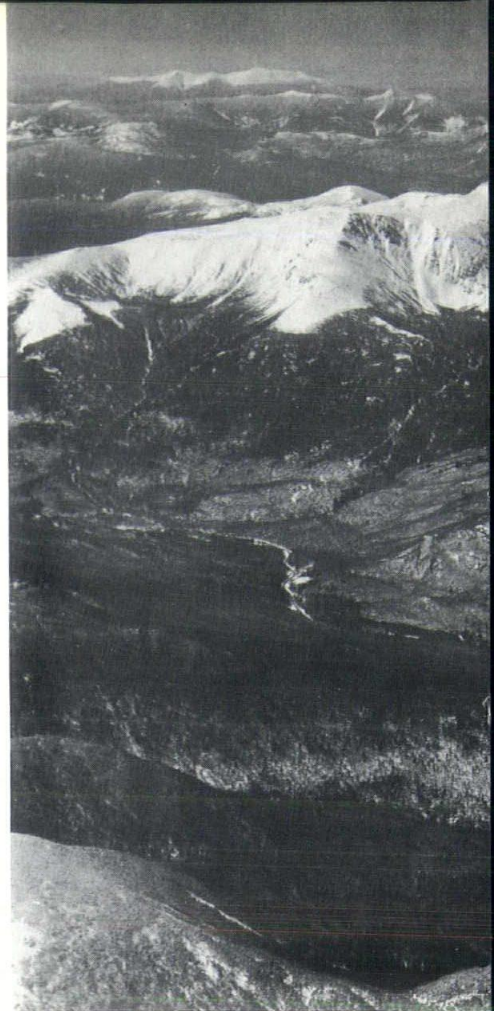
Clergyman William Hubbard's map of New England, first printed in 1677, identified the region north of Lake Winnepesaukee as "the white hills", a characterization drawn either from the luster of its granite outcrops or his first view of the region in winter dress. This twelve hundred square mile region is known colloquially as New England's Switzerland, for it boasts some eighty-six individual mountain peaks, eight more than a mile high. The drama of the mountain topography is further heightened by the sheer drop from many of the peaks to the base valley floor. The region is obviously a priceless resource for New Hampshire, New England and all of northeastern north America. It should be guarded well!

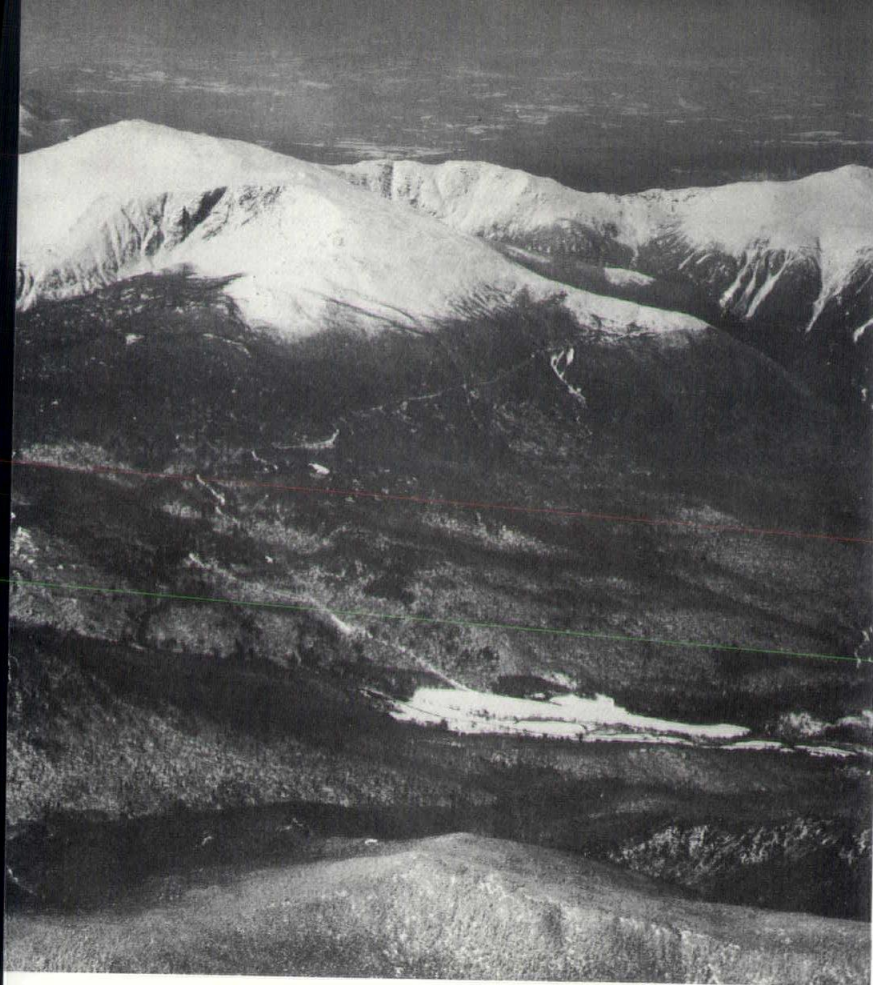
The White Mountains are, of course, also a green region. The private lumber companies recognized this fact in extracting the greater portion from the state of New Hampshire in 1867 for the alleged sum of Twenty-Six Thous-

and Dollars. Fifty years later, the federal government expended nearly Six Million Dollars to return the area to public ownership — and in much poorer condition than before. Paul Brun's recent account of the history of the Society tells this story well, and I commend it to your attention.

Green is also the symbol of prosperity — in this case derived from the development of the resort industry and its attendant manifestations. Here the shape of the future is clouded, but, at the least, seems promising.

The State Planning Project projections I have studied, courtesy of George Hamilton, seem to add up to a slow growth in resident population for the region by 1980, possibly as much as 25% if a measure of economic development is permitted to take place. But the real growth should occur in seasonal visitation — an estimated ten new visitors for every permanent resident added. Grafton County's 1967 Comprehensive Plan, for example,





Aerial view of the Presidential range with Mt. Washington at center. Below the summit is Huntington ravine and to the left of it is Tucker-man ravine. In the foreground are summits of the Carter range and in the distance is the Franconia range. The auto road is visible leading from the Glen house clearing at lower right to the Halfway house at tree line on Mt. Washington. Extending from the right of Washington are Mounts Clay and Jefferson, while the summits of the Southern peaks are visible at left behind the Boot Spur ridge.

observes that 34% of the nation's manufacturing firms, 24% of its retail sales, and 27% of its income payments are located within a three hundred mile radius of the County. By 1970, an estimated forty-six million people will live and work within a day's drive of the White Mountains.

In terms of physical resources, I foresee the spotlight falling almost equally on water and wood. The region's forested watersheds now supply some twenty-two communities with potable water, and there is still unutilized storage potential within the region for flow augmentation and control, recreation and further domestic supply. The current Connecticut River Comprehensive Study, for example, has identified some fifty possible reservoir sites within the region.

The current public debate over nuclear installations should also be watched closely, in my judgment, for it may focus renewed attention on hydro-electric power, particularly locations where pumped storage

can produce the extra energy needed at peak periods of the day. Pumped storage projects have two principal requirements: a dependable source of water and abrupt topography. The White Mountains offer both.

The Federal Power Commission and the industry have already examined northern New England's potential in some depth. Well worth watching will be the New England Regional Commission's One Hundred and Fifty Thousand Dollar study of regional power requirements currently under way.

In terms of wood, the White Mountains have been a pre-eminent source of forest products for over a hundred years. Last year, for example, national forest timber sales approximated the four hundred thousand dollar mark, returning about sixteen cents per acre to the local communities in lieu of taxes. The Public Land Law Review Commission, examining Grafton, Carroll and Coos counties in depth in its national sample of fifty case coun-

ties, concluded that the region received a net economic benefit of almost one hundred thousand dollars in 1966 from the forest.

With regard to the future, however, I am somewhat disturbed by the growing specter of timber famine being advanced by the national forest products and housing industries. Although the focus has been largely on the softwood supplies in the west, the allowable cut policies of the national forests, generally, have come under increasing criticism. Should the burgeoning national economy continue to place added pressures on our forest base, the high cost of land and labor will almost certainly force shorter rotations and more intensive harvest techniques. The potential effects of these practices on other forest values, such as water, wilderness and wildlife, could put the forester's multiple use convictions sorely to the test.

Other physical resources worth watching in the years ahead will be the region's minerals. The high costs of extraction have relegated the earlier mines to the status of mere tourist attractions, but there are still potentially rich deposits of mica, feldspar and base metal sulfides. One outstanding resource is the metallic element, thorium, three times more abundant in the earth's crust than uranium, and the probable major source of nuclear energy in the future. White Mountain granite is an unusually rich source of this material.

But perhaps the central question for this region, for New Hampshire and, in fact, New England as a whole, is just how its limited land resource will be utilized. Northern New England has the time to do the job right that southern New England once had and can never re-

(Continued on Next Page)



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(Continued from page 19)

gain. I rate it a distinct toss-up at this point whether the outcome here will be a favorable one.

Striking the proper balance between economic and environmental interests requires good planning, sound land use controls and even new institutional devices to insure meaningful dialogue between the parties at interest.

New Hampshire's Project Apple at Dartmouth, and our prospective New England Natural Resources Center, are examples of promising attempts at bridging this understanding gap. New England individualism is an enormously viable commodity, but not when short-sighted and provincial attitudes prevail. The right breadth of land use planning is absolutely critical to the White Mountains region, in my judgment, because so many of the factors affecting its future lie outside of its control.

Finally, let me suggest that the seven hundred thousand acre White Mountains National Forest offers a singular opportunity to become *the* pilot undertaking nationally in

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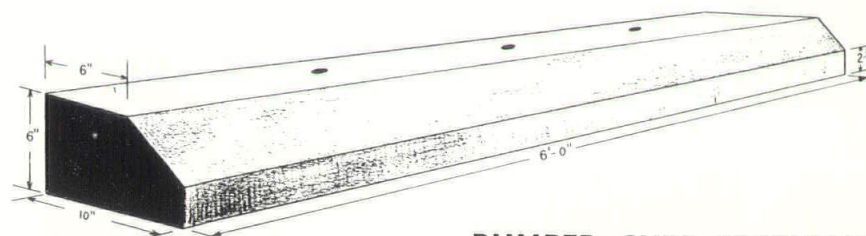
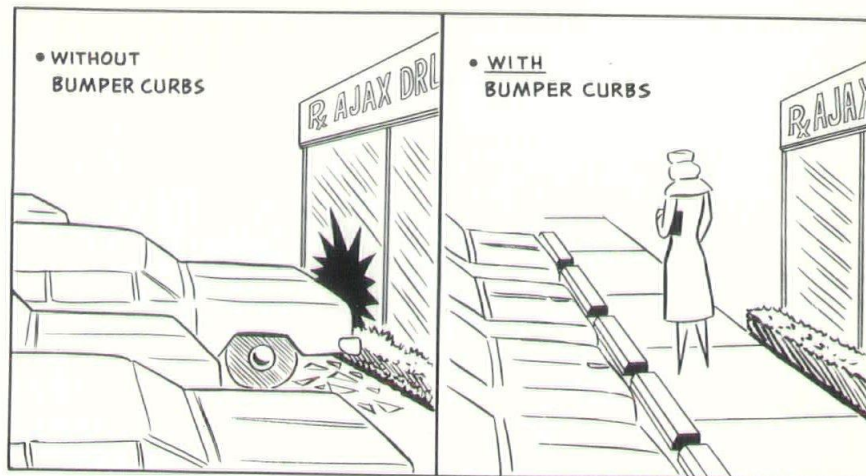
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cooperative land use planning. Bi-state in character, a substantial materials and financial resource for some two dozen communities, and a recreational asset for the entire northeast megalopolis, it is administered by an unusually sensitive and competent public agency. Yet, current national policies require that most of its management decisions be made virtually unilaterally.

I would like to see the Forest Service enhance its already considerable national reputation by adopting some innovative system which would permit state, local and private interests to share more fully in the land use and management decisions. For example, a policy review board might be instituted at ten year intervals to review prospective plans and programs. Members would be appointed by the regional forester to insure competence and balanced representation. I visualize the board as small but prestigious, its function *ad hoc* only, and its deliberations carried out intensively over a span of relatively few months. The board's function would be to weigh the validity of the Service's management objectives and policies, to insure consideration of state and local viewpoints, and to serve as an informed constituency for the forest in the surrounding region. The board's discussions would be generally open to the public, its final report morally persuasive but not legally binding. The results, unless I am totally mistaken, would be of enormous benefit to all.

Precedents are already at hand. Similar functions are performed by
(Continued on Next Page)

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(Continued from Page 21)

the grazing advisory boards in the west. The Cape Cod National Seashore Advisory Commission, the first of a kind now standard in new national park authorizations, proved an unexpected boon to the National Park Service in helping it resolve sensitive local problems. Examples even closer to home are New Hampshire's Governor's Forest Policy Committees. The 1952 and 1964 Committees saw to it that the state's forest policies were subjected to experienced and thoughtful examination.

In short, the prospects for the White Mountains region appear promising, but there is still much to be done — in the words of Robert Frost, "miles to go, and promises to keep" but will the job actually be done?

Selecting An Architect: (Con't)

have gone through the process of selection recently are rich sources. It is harder on the architects' side: who could summon the nerve to ask Macy's to recommend a good department store? Good prospects here are architect friends who are employees of large offices, architectural journalists and architectural educators. Journalists and educators are often chary about recommendations, however.

The matters of chauvinism, size and specialization

The making of the first list of potential candidates involves more than knowledge. It also involves some tough decisions about matters on which even the most expert disagree. Among them, in fact, are perhaps the three most hotly debated questions about the selection of architects.

The first is whether the client should consider only local firms. If he is a staunch member of the Shop at Home Committee of the Chamber of Commerce, the question may well answer itself. National con-



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cerns who want to become "part of the community" also may find it prudent to use only home-grown talent. Local public agencies, notably school boards, often are subject to some rather unsubtle pressures from the architectural fraternity not to look too far afield. And even beyond such considerations, there are good reasons to have the architect close at hand during the design and construction process.

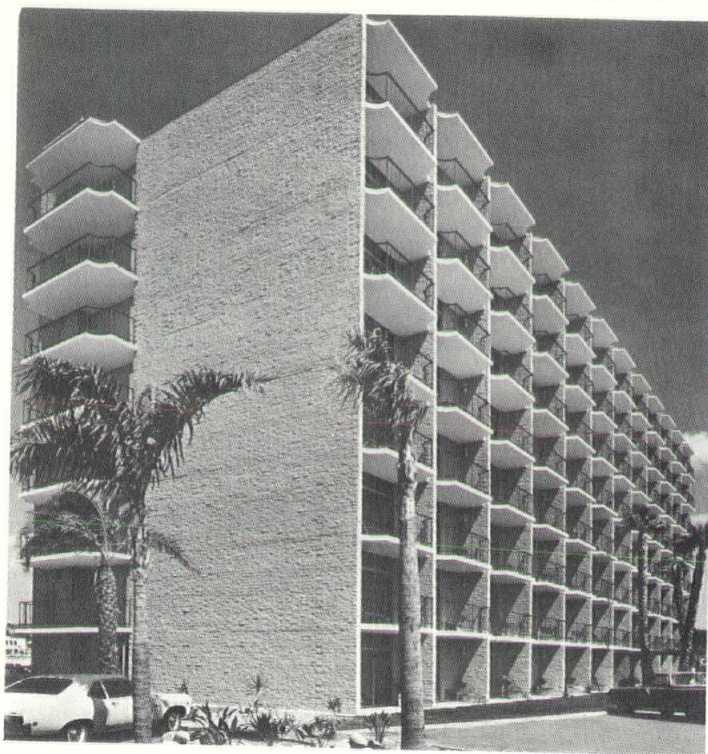
Unhappily, however, some communities are not rich in the kind of talent required to produce superior work. The client who wants a building of genuine quality may be forced to look elsewhere. After all, the desire to give the community such a building is local pride of an admirable sort. The hometown architects should understand; they are professionals, not juvenile gang leaders carving an area into unimpregnable turfs. As for the convenience of having the architect nearby, it can often be attained through an association between the out-of-town architect and a local firm.

The second knotty question involves the project's size. If it is a large and complex job, should only big firms be considered? The big firm, of course, will answer yes. It will claim, with a good deal of justification, to offer a wider range of services than a small office. The big firm will also point out that it takes both manpower and experience to manage the myriad details involved in a sizable project.

These are compelling arguments — *if* the client is satisfied that the big firm will also deliver quality. Some do, but here another harsh fact must be faced: there are enormous architectural offices, turning out enormous quantities of work, which have yet to do a good building. What may be a large job to the client, moreover, may be run-of-the-mill to the big firm and may wind up in the hands of a 22-year old designer in one corner of its huge drafting room.

There are two alternatives. One is to engage a medium-sized firm with a hard core of superior personnel which is willing to expand its production staff for the job.

(Continued on Next Page)



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(Continued from page 23)

The client must balance the risks involved against the likelihood that the firm will throw all of its talents unstintingly into his building. The other is, again, an association, this time of a small design office with a big firm to handle production and perhaps construction contract administration.

A word about such associations: they are a little like shot-gun weddings, particularly if the two firms have both been contenders for the commission. There should be

a precise understanding about who is in charge of what; otherwise, design ideas can be lost in endless bickering and compromise. Also, even though the two firms share the fee, the client should understand that he will be putting out a little more in expenses. Whether the association is worth it is his decision.

The third and final point of controversy is whether the client should seek only those architects who have solid experience in the type of building at hand. Phalanxes of specialists

have grown up around those types which are especially complicated in program or function, such as schools, hospitals, laboratories and factories. Often these specialists know the client's problems better than he does. They can make his life a great deal easier.

But sometimes the specialist becomes so steeped in the client's problems that the process of design becomes automatic — and the building looks it. His expertise is not to be dismissed lightly, but it should not be overweighted. Often a fresh solution comes from the application of a fresh talent, even a young talent. A good many outstanding buildings have resulted from the encounter between an imaginative architect and a new problem complex enough to be challenging.

The interview: the selection process gets personal.

The client now has his preliminary list. It is not too long, and nicely assorted among architects far and near, big and small, experienced and untrammelled. The next step is an entertaining one. He should contact each of the candidates, explain the nature of his project and invite them to submit information on their offices and their past work. The next few days' mail will bring him an amazing variety of missives, ranging from chaste professional communications to thick, multicolor brochures. Careful study, culling fact from fancy, should enable him to further trim the list to those he wants to interview.

"In the end," an *Architectural Forum* editorial once said, "a client has to trust two people: himself and his architect." The interview

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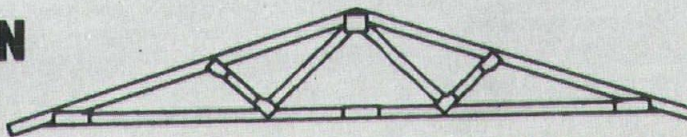
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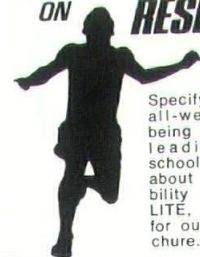
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is generally the first face-to-face encounter between the two. One of its principal functions is to give an indication whether their coming together produces that special chemistry required for joint participation in creative effort. The reaction is indefinable — it is more than a matter of mere compatibility — but it must be real if something of worth is to result from the association.

An important corollary of the statement just quoted is that architecture is, in the final analysis, a personal matter, whose creation is best not left to committees. Until now, we have used the word client in the singular. Something in the nature of modern institutions, however, seems to require the setting up of committees for tasks like choosing architects. It is probably unavoidable, and it can turn out all right if one condition is met; that a single, strong individual on the committee be given prime responsibility for the screening process of voices and ideas that will produce only contradictions, confusion and, in the end, mediocrity.

No two architect-client interviews are quite alike. Some clients like to visit the architect in his natural habitat; some feel safer meeting the architect on their own home grounds. Some architects appear wreathed in smiles and flanked by vice presidents in charge of client development (salesmen); some come and sit quietly, willing to let their work speak for them. In the normal course of the interview, the client explains his project in more detail and asks the architect about his office and his experience. The architect attempts to relate his capabilities to what seem to be the client's needs. Somewhere along the line, each forms the important first impression of what the other would be like to work with.

There are, of course, a few general types the client should be warned away from: the architect who shows more interest in the smoothness of his pitch than in the specifics of the job at hand; the architect who claims to have developed startling, cost-cutting innovations; the architect who comes to the interview

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(Continued from page 25)

already bearing a sketch of what the building might look like and, most sinister of all, the architect who hints that he might be able to shave the fee a bit. The AIA chapters put out schedules of recommended fees which have met the tests of fairness to both sides. The architect can suggest that the fees be higher than the schedule if extra services are required, but beware if he offers to make them lower.

The client will not work solely with the architect himself, and so should get to know the others in the office who will be importantly involved in the project (a step which can be accomplished either in the initial interview or as a follow-up). Included here are the structural mechanical, electrical and acoustical engineers, whether they are on the architect's staff or are to be engaged by him as consultants.

The client is now almost ready to make the choice, but not quite. The final proof of an architect is in his buildings. The client's final step, then, is a careful investigation of each surviving candidate's past work.

The tour: what to look for in the architect's work

The operative word is investigation. This does not mean turning again to the magazines, nor driving by the architect's buildings, nor even walking through them with him and saying periodically, "Isn't that nice!" (If it really isn't very nice, the client's best line is, "Say, this is a building.") It means finding out how expeditiously the buildings were built, how much they cost, how well they work and, once again, how they feel as human environment. Advice on procedure would go something like his:

First of all, give the architect a fair shake: let him suggest which of his buildings you should look into. Then steel yourself not to look for the shadow of your building in them. Your building, influenced by your own needs and nature, may turn out to be quite different, even in the hands of this architect.

Next, ask for an advance look at the program for the building you are studying (or a verbal summary if the program does not exist on

paper). This way you will have an idea of what the architect was expected to deliver.

Approaching the building, look to see how well it fits into its immediate surrounding, particularly if it is in a key location or a neighborhood whose character demands particular respect. Case the exterior, weighing your reaction to the use of materials, the general scale, the proportion of one part to another.

Once inside, do the same and also take note of the handling of light, both natural and artificial. (But don't blame the architect for the furnishings without checking who chose them.) Think back to the program and try to form some impression of how well the building fulfills its function. During the tour, don't hesitate to ask the architect about any aspect of the building you find questionable.

Later, arrange to see the building's owner. Tactfully probe further into the building's function; try to determine how the job went; get as much information as you can about costs. If the owner is reluctant to give you specific figures, at least find out how close the final cost was to the architect's estimate. But do not necessarily take all the owner says at face value. If the building came in high, it could have been because he insisted on changes, or simply because building costs in general rose between estimating and bidding.

Finally, if possible, talk to the contractor. Try to find out from him how complete the plans and specifications were, whether they came in on time and generally how the architect performed as construction administrator. But, again, beware. There is a continual cold war of sorts between contractors and architects, so carry an ample supply of salt.

Such a procedure may seem tedious, but nobody said it wouldn't be. The more time and thought the client puts in, the less likely he is to make a mistake in his choice of an architect, the results of which can only be a building that neither looks, feels, nor works well. And that is a terribly prominent, terribly permanent, kind of mistake to make.

Dodge Report

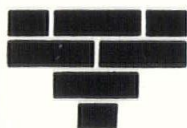
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According to George A. Christie, Chief Economist of Dodge, the latest month's construction activity followed this pattern:

	1969	1968	Per Cent Change
TOTAL CONSTRUCTION	\$16,353,000	\$22,123,000	Minus 26%
Nonresidential	\$ 3,660,000	\$10,400,000	Minus 65%
Residential	\$ 9,922,000	\$10,592,000	Minus 6%
Nonbuilding	\$ 2,771,000	\$ 1,131,000	Over 100%

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	1969	1968	Per Cent Change
TOTAL CONSTRUCTION	\$135,917,000	\$136,003,000	than 1%
Nonresidential	\$ 52,289,000	\$ 58,699,000	Minus 11%
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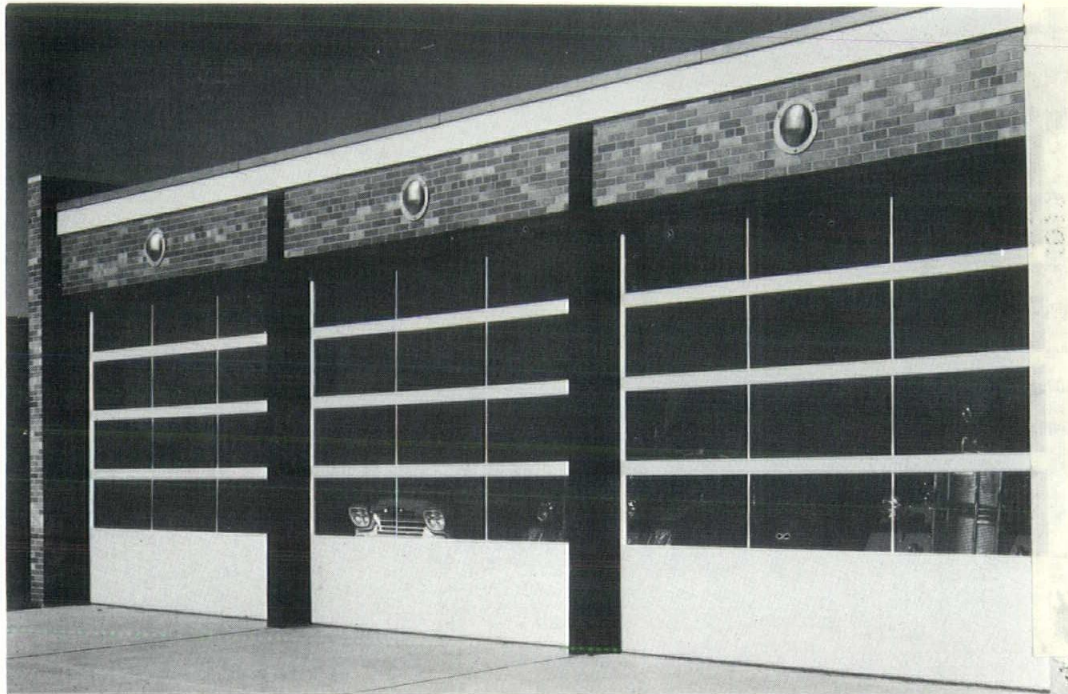
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